

and as ancient mythologies went, a very coherent one—appealing to the imagination? And Augustine's was the ebullient imagination of a very young man, who still tended to mistake fantasy and day-dreaming for thought.

But these minor points notwithstanding, this book is an excellent biography, presenting Augustine to the modern reader as the almost ingenuously human person he really was, and not as the repellent and incomprehensible man he can perhaps easily be mistaken for. Or rather I trust I can say it is only the first volume of a biography, and that we can hope for a sequel from the author on that much less known—and if the truth be told really much more interesting—person, the old Augustine.

EDMUND HILL, O.P.

COLLECTED POEMS 1954. By C. Day Lewis. (Jonathan Cape and The Hogarth Press; 21s.)

With this *Collected Poems 1954* Professor Day Lewis celebrates his silver jubilee as a poet; the earliest book here reprinted was published in 1929. Since this is a celebration, then, let us get the criticisms over quickly and settle down to the congratulations. First, it is a great pity that he has not anthologized for us from the first three books; it is especially embarrassing now to read what he wrote in the days when he was a fellow traveller with 'Wystan' and 'Rex'. True, they were written as sequences, as he points out in an introductory note, but I think that few would read them now for the message or effect of the sequence as a whole, and many would be put off the fine lyrics to be found in them by the technically competent but uninteresting ones with which they are filled out. Secondly, it emerges from this volume very clearly that the introspective poems, whether early or recent, but especially the unpleasant 'Sketches for a Self-Portrait', are not the best.

That said, there is plenty to admire: to start with, the unflinching technical competence and the occasional brilliance, from the early lyrics with interior rhymes to the hexameters of 'Dialogue at the Airport' (and notice how end-rhyme and assonance are introduced for the cadenzas of the three characters), from the revived alliterative line to the country dance measures of Jig and Hornpipe, from the rhetoric of 'Parer and M'Intosh' to the simplicity of 'The Stand-To', to the rhetoric of 'Flight to Italy' again. He is above all a craftsman; he should be, after all those translations, which are represented here only by one from Virgil and two from Valéry. But two other things seem to the reviewer to be cause for rejoicing; the journalistic slickness which overloads early poems with conscientiously modern imagery can now give place on the one hand to a serious simplicity, perhaps a profit from

a love of Hardy, and on the other finds an outlet in the sustained and witty observation of 'An Italian Visit', notably the immensely successful and amusing views of the tourist's Rome and Florence. The other cause for rejoicing is that with the simpler style there seems to go a better love and understanding of the human particular than in the days when from a political platform he was moved by pity for the workers in general. The result is a very moving lyric like 'The Misfit'. These are only some of the things upon which we may congratulate Professor Day Lewis.

BENET WEATHERHEAD, O.P.

THE NEW OXFORD HISTORY OF MUSIC. Vol. II: Early Medieval Music up to 1300. (Oxford University Press; 45s.)

One can assess the development of musicology by the number of people it takes to write a history. In the halcyon days when Dr Burney and Sir John Hawkins wrote their rival works one man could confidently range over the whole of musical knowledge. By the time of the next major history in English—the original Oxford History of Music (1901-5)—five authors were needed for six volumes. Half a century later, when the progress of research has made a completely new history necessary, we find that seven authors are needed to complete the first volume to appear (actually Vol. II) of the *New Oxford History of Music*. Another sign of the times is the series of gramophone records which H.M.V. is producing as a companion to the new history. It can readily be imagined what an inestimable advantage this is, especially in the study of music which lies beyond the range of ordinary musical experience, and—even more—of that which modern notation is totally inadequate to depict.

*The New Oxford History* will inevitably come into collision with the other large-scale contemporary history in English: the not-yet-completed American *Norton History of Music*. Thus the present volume competes directly with Gustave Reese's single-handed *Music in the Middle Ages* in the Norton series. A comparison of the two brings out all the advantages and disadvantages that one would expect to be attendant upon the specialist-team book—though it is remarkable how successful careful editing (by Dom Anselm Hughes of Nashdom Abbey) has been in securing cohesion.

Even if, taken as a whole, the general sweep and balance of Reese's book may be considered more satisfactory, it is difficult to see where, picking on particular topics, the *New Oxford History* is not both fuller and more authoritative. Thus Dr Wellesz's magistral account (important to liturgists as well as to musicians) of Early Christian Music and Music of the Eastern Churches is certainly to be preferred: so too, at